the frieze, he conjectures that it originally ran thus:—

"*Ædem Vestæ S. P. T. Pecunia Publica Restituit Curator E. L. GELLIO L. F.*"

There were two persons of the name of Lucius Gellius—one who was surnamed Poplicola, and was consul B.C. 72, in which capacity he defeated a party of Germans in the interest of Spartacus; the other, probably the son of the former (and as such alluded to in the inscription, *Lucii Filio*), was pro-consul in Greece, and was also censor; in which capacity he so conducted himself that Cicero deemed him worthy of a civic crown, at the time of the suppression of Catiline's rebellion, B.C. 63; and as Cicero died B.C. 43, somewhere between these two dates is the probable period of this temple being erected; unless, indeed, it was only restored by Gellius, in which case it is impossible to assign the real date of its building.

Tibur was often famous as a place of refuge for illustrious persons; hither Cinna, the consul, retreated when banished by Octavius; and here also came Brutus and Cassius, after the death of Julius Cæsar;

"Quid referant veteres Romanæ gentes apud quos,
Exulium tellus, ultima Tibur erat?"
OVID. POETIC. I. ELEG. 3.

At Tivoli, Mæcenas had a villa (the ruins of which are yet seen), where he was often visited by his imperial friend Augustus, in company with Horace, to whom tradition assigns also a villa on this spot* (as asserted by Suetonius); Quintilius Varus, the poet's friend, had a villa near Tibur (Horace dedicated to him the 18th ode of his first book); and two illustrious captives of the Romans had residences on the banks of the Anio, the Numidian emperor Syphax (who died B.C. 201); and the celebrated Queen of Palmyra, Zenobia, taken prisoner by Aurelian, A.D. 273, lived here in great splendour.

"It is remarkable that the capitals of the columns in the Basilica at Pompeii are precisely of the character of these (of Vesta, at Tivoli), though certainly not so well executed; there are also similar ancient capitals found at Cora and at Præneste." (Messrs. Taylor and Cresy.) But we have fortunately at home an opportunity of judging of the character and details of this temple, in the beautiful adaptations made of this example by the late Sir John Soane, who employed it entirely in the exterior of the Bank of England (the first instance of this temple being imitated); and besides the elegant compositions in the different fronts, where the porticos in antis are varied with such picturesque effect (Roman examples planned with Greek taste), we have at the north-west corner a circular arrangement, in which one may see an exact copy of the proportions of the temple, even to its frieze of ox-heads and festoons; the details of the doorways and windows are also accurately imitated. A writer in "Weale's Quarterly Papers" (Part 3.) does justice to the memory of Sir John Soane, and predicts that the time will yet come that his works will have great influence on taste, *i. e.* when "the world has done hating him."

The only remaining example in Rome (besides the temple of Concord already noticed) of the Ionic style, in which insulated columns are to be found, is in the Temple of FORTUNA VIRILIS; or Manly Fortune, situated in the Roman Forum, nearly opposite to the Temple of Vesta. Like most of the ancient pagan temples, it has been converted into a Christian church, and it is dedicated to St. Mary the Egyptian. Its arrangement is supposed to have been tetrastyle, in front, the pronaos having a projection of two intercolumns, but the sides and rear were pseudo-peripteral; and the whole of the seven columns which formed one flank still remain with their continued stylobate, the columns of the pronaos being walled up. The columns, which have twenty flutings, are nearly nine diameters high, the diameter being 3 feet 2 inches; the architrave is divided into three faces, and the frieze is enriched with festoons between candalabra, ox-skulls, and boys, placed alternately; the cymatium of the cornice is adorned with acanthus leaves and lions' heads. Although the design of this building cannot be compared favourably with the tasteful examples of the Greeks, yet it is to be preferred before the wretchedly debased style of the Temple of Concord, a restoration only, in the age of Constantine, and to be altogether shunned by the modern architect.

Some of the most remarkable features of Rome are the triumphal arches, although indicating generally a corrupted taste, being mostly designed in the Composite style. These erections served at the same time to gratify the vanity of the Romans, and their love of magnificence, and are peculiar to this people, not being known among the Greeks, with whom the nearest resemblance is to be found in the Propylæa.* A triumph is said to be derived from Θριαμβος, Thriambos, the Greek name for Bacchus, who is said to have been the inventor of such processions. (Plin. vii. 56.) It may be said also to have its name from Θριος εμβαινειν, *to walk about with leaves*, as did those who had the honours of a triumph. It had its origin at Rome from Romulus carrying the spolia opima in procession to the Capitol (Dionys. ii. 34); and the first who entered the city in the form of a regular triumph was Tarquinius Priscus (Livy I. 38), and the next Marcus Valerius (brother of Poplicola), who defeated the Sabines in two battles. The earliest triumphal arches were very simple, and in the time of the Republic, such structures were of brick, without ornaments, and having merely an inscription recording the event, and perhaps a statue of the person so honoured. Under the emperors, the arches of triumph became costly and elaborate works, adorned with numerous statues, and with bas-reliefs commemorating their achievements in war. At Rome and in her provinces many arches were built, of which some still remain, bearing the names of the persons by whom they were built, or to whom they were dedicated. Orosius mentions 320 as the number of triumphs.

These triumphal arches were designed with one opening in the earliest times, afterwards with two or more. Of arches with *one* opening may be named that of Drusus, in the Appian Way, at the entrance of the wall of Aurelian, and which is of the age of Augustus, by whose name it is sometimes called; the arches of Augustus at Pola, at Pompeii, at Susa (in good preservation), and at Rimini; and at Carpentras; one of Titus, at Rome; arches of Trajan at Ancona and at Beneventum, and probably his at Rome consisted of one opening; arches at Vienne and at Vicenza, imitated from that of Titus; of Aurelian and of Janus, both at Rome, and having two stories of columns; at Cavaillon; at St. Remi, with two columns on each side; at Verona, an arch termed by Palladio "exceedingly beautiful;" of Gallienus, at Rome; of Hadrian, at Athens, and one at Mylasa, in Greece; many other arches, of which only the names remain, were probably of one opening, as of Verus, Gordian, and Germanicus. Arches are found with *two* openings, but such are hardly to be classed with triumphal arches, and may be considered rather as town-gates, and they were seldom decorated; two examples are seen at Verona, one more elaborate than the other, called the Gate of the Lions; one at Nismes; one at the Pont de Xaintes, and imitated in modern times by Blondel, in the Porte St. Bernard, at Paris; and it is probable that the Porta Capena, at Rome, the gate at which victors were first received by the Senate, and thence called also the Triumphal Gate, consisted of two openings, one for egress of pedestrians, and the other for the entrance of chariots—such is the Roman gateway at Lincoln, and in other English cities. Arches of *three* openings are of later date, and displayed the utmost magnificence—such were the arches of Septimius Severus and of Constantine, both at Rome; one at Orange, commonly called after Marius, seven times consul; one at Rheims (which appears to have had three equal openings with eight columns in front), called la Porte de Mars, erected, according to some writers, in honour of Julius Cæsar, but by others ascribed to Julian. At Palmyra is an arch of three openings, in which pilasters take place of columns. (In China there are numerous arches of three lofty openings, of course designed after the style of that country.)

At Autun is an arch of *four* openings, the two in the centre being large, with smaller doorways on each side; the lower part plain, but the attic with an arcade adorned with small columns.

At Madrid is a gateway of *five* openings, called the Puerta de Alcala, finished in 1788; three of the openings are arched, and two are square-headed, placed between coupled Ionic columns, the whole front extending 128 feet.

* Thus, the delightful author of "Italy,"—
"And thro' the surging mist a poet's house
(So some aver, and who would not believe?)
Reveals itself."—ROGERS.

* Among the Greeks, when a person returned victorious from the Olympic games, a breach was made in the walls of the city, the ordinary gates not being considered worthy enough to receive him. For victories over an enemy, a trophy was usually erected on the field of battle.

ADELPHI THEATRE.

DURING the recess, the interior of this theatre has undergone very considerable alterations and improvements, under the superintendence of Mr. Charles Manby. Hitherto, every frequenter must have suffered more or less from the very defective ventilation that prevailed: the architect's attention has been particularly directed to this evil, and he has most ingeniously contrived an apparatus to admit, when requisite, an ample supply of fresh air, so as not to interfere with the comfort of the audience, while the warm air will be carried off through the centre of a dome in the ceiling, by a cowl 5 feet in diameter. His attention has also been successfully directed to those other points in the construction of theatres which are scarcely less important than ventilation, namely, sight and hearing. He has re-arranged the boxes, and made them all radiate to the centre of the stage, removed various projections in different parts of the house which interfered with the diffusion of sound, and slightly reduced the height of the seats, thereby increasing the comfort of those who have to sit for several hours.

A greater depth has been given to the stage, by throwing into it a part of the premises in the rear of the theatre, and several modern improvements have been added for producing the many effects which it is now thought essential to introduce into the performances. While the health and convenience of the public have been attended to, the comfort of the performers has not been neglected: in an adjoining building, a capacious green-room and several dressing-apartments have been added. We understand that the theatre will be opened for the season in about a fortnight from the present time, under the management of Madame Celeste.

CHURCH-BUILDING INTELLIGENCE, &c.

Her Majesty's Commissioners for Building New Churches have at the *present time* under their consideration the following applications for the perpetual patronage of new chapels, which it is proposed to build and endow, and for the assignment of districts thereto, under the Act of the 1st & 2nd Will. 4, c. 38; namely from James Fussell, Esq., who proposes to build a new chapel at Whatley, Somerset; from James Foster, Esq., at Amblecote, Worcester; from William Wilberforce, Esq., at Markington, Yorkshire; from Andrew Lawson, Esq., M. P., at Roecliffe, Yorkshire; from George Bengough, Esq., at Ridge, Gloucestershire; from Joshua Stanger, Esq., at Summers Town, Surrey; from Henry Kemble, Esq., M. P., at Camberwell, Surrey; from Le Gendre Nicholas Starkie, Esq., at Heyhouses, Lancashire; from the trustees of the late Sir George William Jappe Jarvis, Bart., at Bournemouth, Hampshire; from John Partridge, Esq., at Bishopswood, Hereford; from Miss Sarah Brinton, at Mount Sorrell, Leicestershire; from Miss Marianne Pidsley, at Sulterton, Devonshire; from the Right Honourable Henry Goulburn, at Brockham, Surrey.

Sedbergh Church.—A beautiful stained-glass window, the offering of an anonymous individual, has been placed in the south aisle of the parish church. It is the work of Mr. Wailes, of Newcastle, and consists of two Norman lights; one represents the Baptism of the Saviour, in a vesica piscis, surrounded by the words—"Except a man be born of water and of the Spirit, he cannot enter into the kingdom of God:" the other, Christ Blessing Little Children, with the words—"Except ye be converted, and become as little children, ye shall not enter into the kingdom of Heaven." Above the former light is the evangelical symbol of St. Matthew; below, that of St. Mark; above the latter light that of St. Luke,

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